

Mozart: Classical perfection

Lecture 3 | Music in the Classical and Romantic Eras MCGY2612



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Image: Mozart, painted by Joseph Lange, unfinished (1790)

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CLASSICAL SHAPES: PERIOD

Period

Antecedent

Basic idea

Contrasting idea

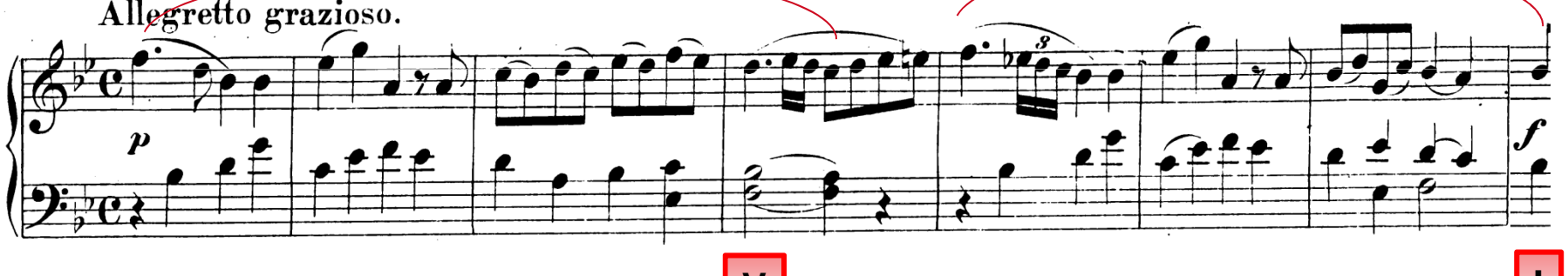
HC

Consequent

Basic idea

New c.i.

PAC



V **I**

American term	British/Australian equivalent
Perfect Authentic Cadence [PAC]	Perfect cadence [V-I] with $\hat{1}$ on top of final tonic chord
Imperfect Authentic Cadence [IAC]	Perfect cadence [V-I] with $\hat{3}$ or $\hat{5}$ on top of final tonic chord
Half-cadence [HC]	Imperfect cadence [x-V]
Deceptive cadence [DC]	Interrupted cadence [typically V-vi]

CLASSICAL SHAPES: SENTENCE

Sentence

Presentation


Basic idea

Repetition

Continuation

Fragmentation

Cadential idea



- › Presentation phrase: involves statement of an idea, and then **repetition** (varied or exact) of idea
- › Continuation phrase: involves fragmentation of basic idea (perhaps sequence) and then cadential gesture (modulation possible)

TIGHT VS LOOSE STRUCTURES

William Caplin, *Classical Form: A Theory of Formal Functions in the Music of Haydn, Mozart and Beethoven* (Oxford: OUP, 1998): 17, 84-85

	Tight →			←Loose
Tonality	Home key throughout	Secondary key throughout		Modulatory
Cadences	PAC	IAC	HC	No cadence
Harmony	Stable (PAC oriented / tonic prolongational)		Sequential / chromaticised	
Groupings	Multiples of 2	Other symmetries		Asymmetric
Functionality	Efficient, spare	Digressive, repetitive		Ambiguous formal function
Uniformity	Similar motives		Diverse motives	
Pattern	Period	Sentence		Non-conventional types

VIOLIN CONCERTO NO. 5 IN A, KV 219

Concerto first-movement form

Ritornello/Sonata hybrid

Double Exposition

- R1: 1: P (A major)
16: Link (17: Standing on V)
20: S2 (A major)
33: C (A major)

[Interpollation:

40: Adagio (A major)]

- Solo1: 46: P (A major) = R1:\P + new
superimposed melody
(60: Closing gesture)

62: TR (A major -> E major)

74: S1 (E major)

81: S2

98: S3 (leading to **EEC** in 112)

- R2: 112: C (116: Closing gesture, leading
directly into development)

Violin Concerto

I

W. A. Mozart

1756-1791

K.219

Allegro aperto

TUTTI






VIOLIN CONCERTO NO. 5 IN A, KV 219

2

3



VIOLIN CONCERTO NO. 5 IN A, KV 219

First system of the musical score, measures 1-3. The score is for a full orchestra and includes parts for Oboe (Ob.), Cor Anglais (Cor. (A)), Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is A major (three sharps) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes in the strings and woodwinds.

Second system of the musical score, measures 4-6. The score continues with the same instrumentation. Dynamic markings include *p* (piano) and *f* (forte). The woodwinds and strings play a melodic line, while the violins and violas provide a rhythmic accompaniment.

Third system of the musical score, measures 7-9. The score continues with the same instrumentation. Dynamic markings include *f* (forte) and *p* (piano). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Fourth system of the musical score, measures 10-12. The score continues with the same instrumentation. Dynamic markings include *p* (piano) and *f* (forte). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.



VIOLIN CONCERTO NO. 5 IN A, KV 219

6

40 *Adagio.*
SOLO



VIOLIN CONCERTO NO. 5 IN A, KV 219

Allegro aperto

50



VIOLIN CONCERTO NO. 5 IN A, KV 219

Ob.

Cor.
(A)

Vl.p.

Vl.

Vla.

Vc.
Cb.

60

Ob.

Cor.
(A)

Vl.p.

Vl.

Vla.

Vc.
Cb.

a. 2.

Ob.

Cor.
(A)

Vl.p.

Vl.

Vla.

Vc.
Cb.

Ob.

Cor.
(A)

Vl.p.

Vl.

Vla.

Vc.
Cb.

70



VIOLIN CONCERTO NO. 5 IN A, KV 219



VIOLIN CONCERTO NO. 5 IN A, KV 219

Ob.
Cor. (A)
Vl. p.
Vl.
Vla.
Vc. Cb.

Measures 85-89. The woodwinds (Ob., Cor. (A)) play sustained notes. The violins (Vl. p.) play a melodic line. The violas (Vl.) play a rhythmic pattern. The cellos and double basses (Vc. Cb.) play a bass line.

Ob.
Cor. (A)
Vl. p.
Vl.
Vla.
Vc. Cb.

Measures 90-94. The woodwinds (Ob., Cor. (A)) play sustained notes. The violins (Vl. p.) play a melodic line. The violas (Vl.) play a rhythmic pattern. The cellos and double basses (Vc. Cb.) play a bass line. A dynamic marking *p* is present in the first measure.

Ob.
Cor. (A)
Vl. p.
Vl.
Vla.
Vc. Cb.

Measures 95-99. The woodwinds (Ob., Cor. (A)) play sustained notes. The violins (Vl. p.) play a melodic line. The violas (Vl.) play a rhythmic pattern. The cellos and double basses (Vc. Cb.) play a bass line. A dynamic marking *f* is present in the first measure.

Ob.
Cor. (A)
Vl. p.
Vl.
Vla.
Vc. Cb.

Measures 100-104. The woodwinds (Ob., Cor. (A)) play sustained notes. The violins (Vl. p.) play a melodic line. The violas (Vl.) play a rhythmic pattern. The cellos and double basses (Vc. Cb.) play a bass line.



VIOLIN CONCERTO NO. 5 IN A, KV 219

Ob. 100

Cor. (A)

Vl.p.

VI.

Vla.

Vc. Cb.

Ob. 110

Cor. (A)

Vl.p.

VI.

Vla.

Vc. Cb.

Ob.

Cor. (A)

Vl.p.

VI.

Vla.

Vc. Cb.

TUTTI

Ob.

Cor. (A)

Vl.p.

VI.

Vla.

Vc. Cb.

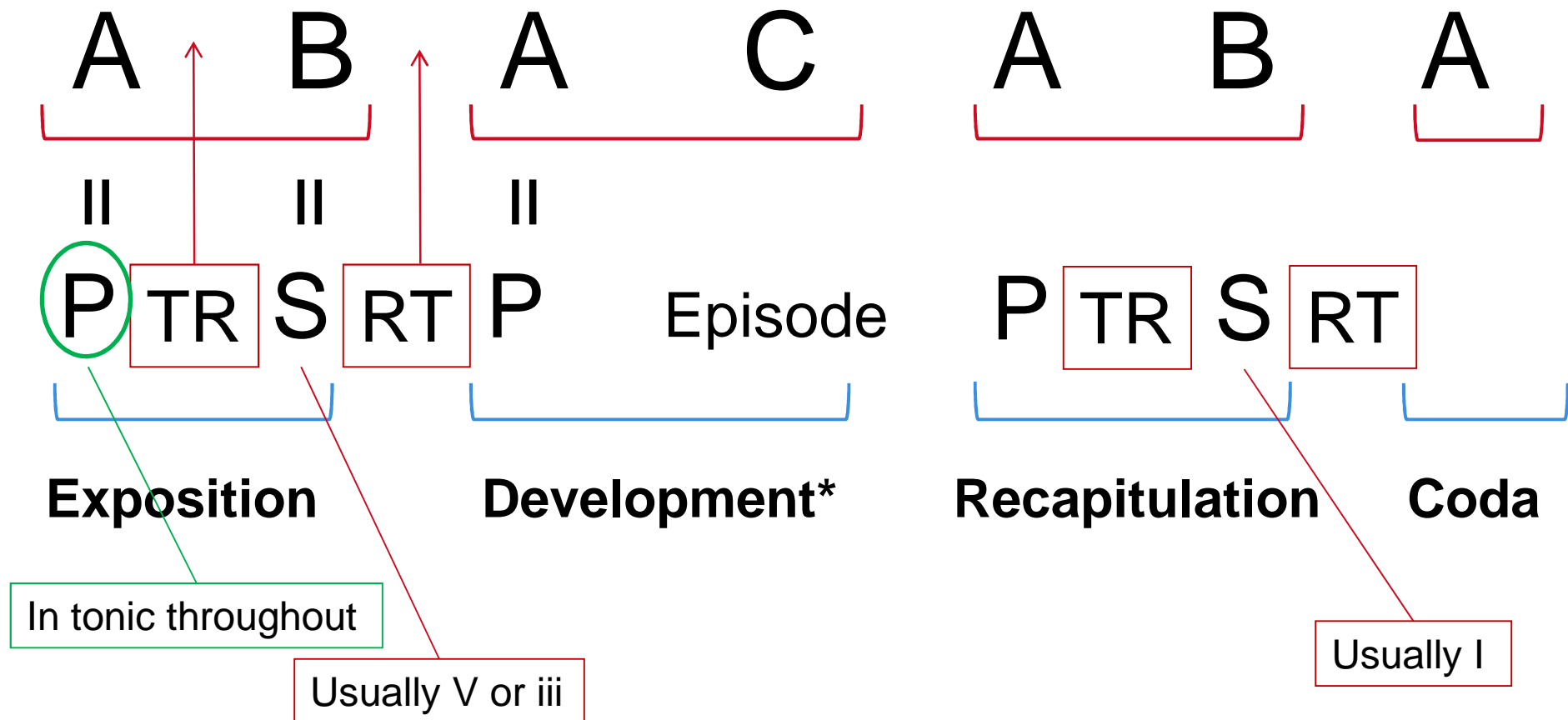


VIOLIN CONCERTO NO. 5 IN A, KV 219

Ob.
Cor. (A.)
Vl. I.
Vl. II.
Vla.
Vc. Cb.

SOLO
120
Ob.
Cor. (A.)
Vl. I.
Vl. II.
Vla.
Vc. Cb.

FINALE OPTIONS: SONATA RONDO



*: Second occurrence of the tonic refrain (P) initially sounds like repeat of the exposition



SONATA RONDO IN PRACTICE

Expo 1: P (=Refrain), Bb major
 16: TR
 24: S (=Episode 1), F major [EEC: b36]
 36: RT

Dev 41: P (=Refrain²), Bb major
 56: TR, →g min
 64: Episode 2 (part 1), g minor
 73: Episode 2 (part 2), Eb major
 103: Standing on V

Recap 112: P (=Refrain³)
 127: TR
 148: S (=Episode 1²), Bb major
 163: RT
 171: Cadenza

Coda 200: P (=Refrain⁴)
 214: coda proper

Red = atypical; this movement seems in some regards to resemble a concerto as well...



WIND SERENADE, KV 388: MINUET & TRIO

Minuetto in Canone.

Coro I. II. in Es.

Oboe I. II.

Clarinetto I. II. in B.

Fagotto I. II.

Violino I. II.

Viola I. II.

Violoncello I. II.

Basso I. II.

TRIO in Canone al rovescio.

mezza voce

mezza voce

mezza voce

mezza voce

mezza voce



WIND SERENADE IN C MINOR, KV388: FINALE

Allegro.

Coro I, II. in Es.

Oboe I, II.

Clarinetto I, II. in B.

Fagotto I, II.

Coro I, II.

Oboe I, II.

Clarinetto I, II.

Fagotto I, II.

Coro I, II.

Oboe I, II.

Clarinetto I, II.

Fagotto I, II.

Coro I, II.

Oboe I, II.

Clarinetto I, II.

Fagotto I, II.

Coro I, II.

Oboe I, II.

Clarinetto I, II.

Fagotto I, II.

Coro I, II.

Oboe I, II.

Clarinetto I, II.

Fagotto I, II.



WIND SERENADE IN C MINOR, KV388: FINALE

Allegro.

Horn I. II. in E♭.

Oboe I. II.

Clarinet I. II. in B.

Bassoon I. II.

10

Horn I. II.

Oboe I. II.

Clarinet I. II.

Bassoon I. II.

Cor. I. II.

Oboe I. II.

Clarinet I. II.

Bassoon I. II.

50

Horn I. II.

Oboe I. II.

Clarinet I. II.

Bassoon I. II.

60

Cor. I. II.

Oboe I. II.

Clarinet I. II.

Bassoon I. II.



WIND SERENADE IN C MINOR, KV388: FINALE

Allegro.

Coro I. II. in Es.

Oboe I. II.

Clarinetto I. II. in B.

Fagotto I. II.

Coro I. II.

Oboe I. II.

Clarinetto I. II.

Fagotto I. II.

Coro I. II.

Oboe I. II.

Clarinetto I. II.

Fagotto I. II.

Coro I. II.

Oboe I. II.

Clarinetto I. II.

Fagotto I. II.

Coro I. II.

Oboe I. II.

Clarinetto I. II.

Fagotto I. II.

Coro I. II.

Oboe I. II.

Clarinetto I. II.

Fagotto I. II.

New South Wales

Characteristic figures in the eighteenth century, used as types or styles

Types

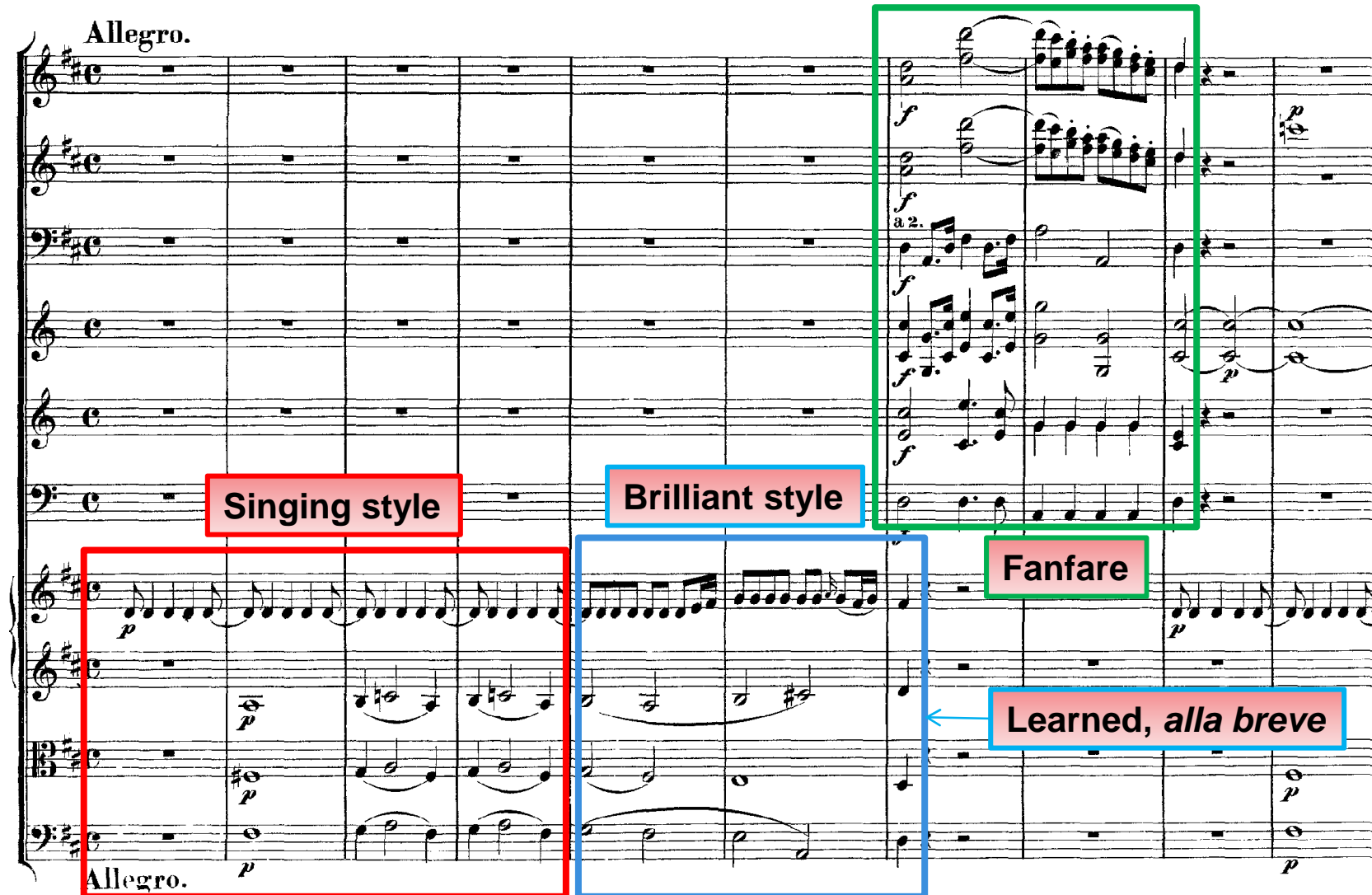
- › Dances
 - Minuet / Passapied / Waltz / Allemand
 - Polonaise
 - Bourée
 - Contredanse
 - Gavotte
 - Gigue
 - Siciliano
- › March

Styles

- › Military & hunt music
- › Singing style
- › Brilliant style
- › French Overture
- › Musette / Pastorale
- › Turkish music
- › Storm and stress
- › Sensibility / Empfindsamkeit
- › Strict / learned style
- › Fantasia

CLASSICAL TOPICS [1/8] (all Ratner 1980: 27-28)

Allegro.



Singing style

Brilliant style

Fanfare

Learned, *alla breve*

Allegro.



CLASSICAL TOPICS [2/8]

Brilliant style, learned [?]



CLASSICAL TOPICS [3/8]

Learned

Brilliant style



CLASSICAL TOPICS [4/8]

The image displays a musical score for Mozart's Symphony no. 38 in D, 'Prague' (1786), I: 62-67. The score is divided into two sections: 'Fanfare' (measures 62-67) and 'Brilliant' (measures 68-73). The 'Fanfare' section is highlighted with a green border, and the 'Brilliant' section is highlighted with a red border. The score features multiple staves, including woodwinds, strings, and piano accompaniment. The 'Fanfare' section is characterized by a series of chords and a rhythmic pattern, while the 'Brilliant' section features a more complex, melodic line with a 'a 2.' marking.



CLASSICAL TOPICS [5/8]

The image shows a musical score for Mozart's Symphony no. 38 in D, 'Prague' (1786), I: 68-76. The score is in D major and 5/8 time. It features a piano introduction with a melodic line in the first staff and a rhythmic accompaniment in the second staff. A red box highlights a section of the score, and a red label 'Singing style' points to it.



CLASSICAL TOPICS [6/8]

Woodwind section (Flutes, Oboes, Bassoons):

- Flute 1: *f* (forte), *ff* (fortissimo)
- Oboe: *f* (forte)
- Bassoon: *f* (forte)

String section (Violins, Violas, Cellos, Double Basses):

- Violins: *f* (forte)
- Violas: *f* (forte)
- Cellos: *f* (forte)
- Double Basses: *f* (forte)

Basso Continuo:

- p* (piano), *f* (forte)

Other markings: *a 2.*, *Vcl.*, *f* (forte), *ff* (fortissimo)



CLASSICAL TOPICS [7/8]

Storm and Stress



CLASSICAL TOPICS [8/8]

Storm and Stress

LECTURE RECAP – MAIN POINTS

- Classical structures were often built using phrases constructed as periods and sentences
- Tight vs loose-knit structures are also useful ways of discussing classical schemata at every level
- Concerto first-movement form: double exposition: first orchestral ritornello (usually non-modulatory), then fuller solo exposition (leading to EEC)
- Formal possibilities in the finale: sonata form / rondo form / sonata-rondo form / theme and variations
- Topics are a type of *extroversive semiosis*, associating musical gestures with a variety of (contemporary) social usages
- Mozart's career is emblematic of larger social shifts in the life of musicians around this period: initially in the service of an archbishop, he turned to free-lance composing, performing and teaching to make a living
- Mozart legends: he was *not* murdered by Salieri; he did *not* die a pauper; he *sometimes* had to work on his compositions. But he **was** one of the supreme geniuses in the Western Art Tradition